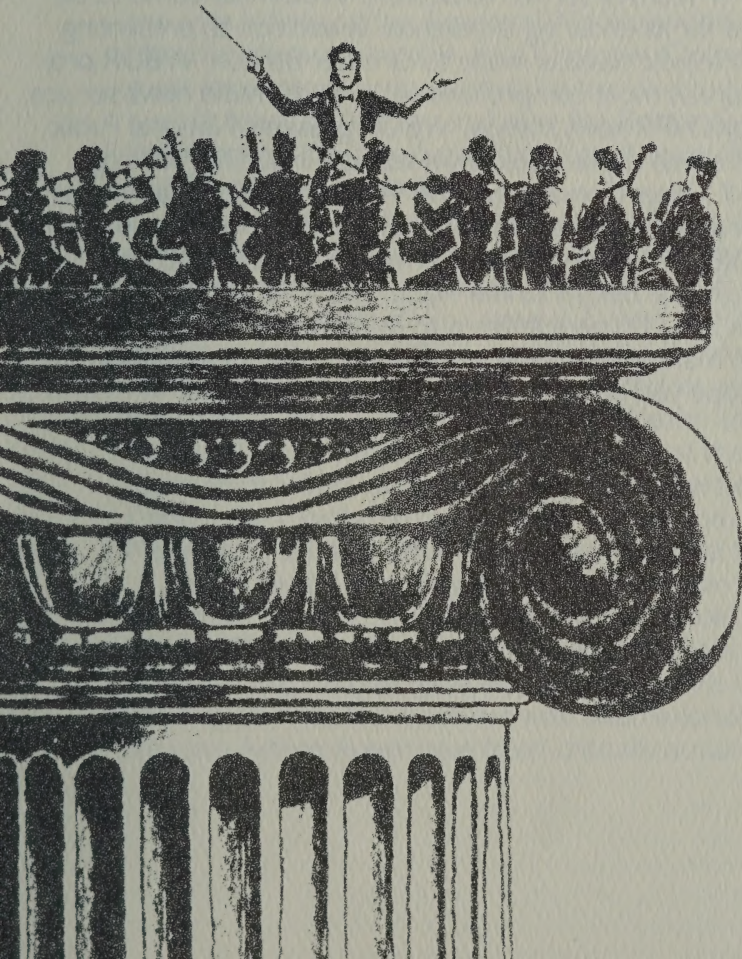


WBUR 90.9 FM  
PRESENTS  
A HISTORICAL EVENING  
OF MUSIC  
MARCH 23, 1991  
TREMONT TEMPLE BAPTIST CHURCH



WBUR is honored to be associated with the Handel & Haydn Society this evening for our second Historical Evening of Music. WBUR and the Handel & Haydn Society share a commitment to provide Boston audiences with the best musical performances available. The Handel & Haydn Society can be heard frequently on WBUR's weekday Morning, Afternoon and Evening Classics.

WBUR is proud to present the Handel & Haydn Society, under the artistic direction of Christopher Hogwood, this evening in a performance of Handel's "Concerti Grossi, Opus 6." H&H will record this work for the London Records/L'Oiseau-Lyre label this spring.

With 41 years of service to Boston, WBUR has come to be recognized for its enduring excellence. In addition to presenting the most melodic classical music to Greater Boston, WBUR provides the area's most comprehensive, in-depth radio news service.

Boston's NPR news station, WBUR presents National Public Radio's full seven-day-a-week news service, including *Morning Edition*, *All Things Considered*, and *Weekend Edition*, as well as international and national network news on the hour throughout the day. WBUR complements NPR news with coverage and analysis from the BBC, Monitor Radio, and CNN Radio. Each week, more than 295,000 people listen to WBUR's news and music programs, making WBUR Boston's No. 1 public radio station.

We hope you enjoy A Historical Evening of Music.



The Handel & Haydn Society is America's pre-eminent professional chorus and period orchestra, as well as the country's oldest continually active arts organization. Under the artistic leadership of internationally renowned conductor Christopher Hogwood, H&H is a leader in "historically informed performance." By playing Baroque and Classical music of the great masters on the instruments and with the techniques of the period, a fresh new sound is revealed.

Christopher Hogwood enjoys a worldwide reputation for the highest quality music-making. He is the founder and director of the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. In addition to his responsibilities with H&H and the Academy, Mr. Hogwood is Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic, and Cleveland Orchestra.

The Handel & Haydn Society was founded in 1815 and proved itself an innovator early on by presenting the first performances in America of Handel's "Messiah" (1818), "Sampson" (1845), "Solomon" (1855), "Israel in Egypt" (1859), "Jephtha" (1867), and "Joshua" (1876), and of Bach's B Minor Mass (1887). More recently, H&H has greatly expanded its concert activities, performing three concert series in the Boston area: at Symphony Hall and Old South Church in Boston, and at the Peabody Museum of Salem, and has been invited to perform at Lincoln Center, the Mostly Mozart festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues.

H&H begins recording its fourth project on the London Records/L'Oiseau-Lyre label this month: Handel's "Concerti Grossi, Opus 6," which you hear performed this evening. Compact disc recordings of Handel's "Concerti Grossi, Opus 3" and Haydn Arias and Cantatas with internationally renowned soprano Arleen Auger have been critically acclaimed.

WBUR announcer Dennis Boyer  
made opening remarks  
Before Concerto No. 2 Hogwood talked for 5-10 minutes  
about differences between Op. 3 and Op. 6

# H&

CHRISTOPHER HOGWOOD  
HANDEL & H  
PERIOD INSTRUMENTS  
GEORGE FRIDERIC HANDEL

**CONCERT NO. 1 IN G MAJOR**

**A TEMPO GIUSTO; ALLEGRO; ADAGIO; ALLEGRO; ALLEGRO**

**CONCERTO NO. 2 IN F MAJOR**

**ANDANTE LARGHETTO; ALLEGRO; LARGO; ALLEGRO, MA NON TROPPO**

**CONCERTO NO. 3 IN E MINOR**

**LARGHETTO; ANDANTE; ALLEGRO; POLONAISE; ANDANTE;  
ALLEGRO, MA NON TROPPO**

SOL

**DANIEL STEPNER, VIOLIN I, CONCERTOS 1, 4, AND 6**

**VIOLIN I:**

Daniel Stepner,  
concertmaster  
Stanley Ritchie,  
concertmaster

Julie Leven  
Kinloch Earle  
Anne Black  
Jane Starkman  
Danniel Banner

**VIOLIN II:**

Linda Quan, principal  
Gerald Itzkoff  
Dianne Pettipaw  
Clayton Hoener  
Judith Shapiro  
Danielle Maddon

**VIOLA:**

David Miller, principal  
Laura Jeppesen  
Emily Bruell  
Barbara Wright  
Scott Woolweaver

## HANDEL'S "GRAND CONCERTOS"

Handel's set of 12 "Concerti Grossi," composed in London in 1739, is one of the peaks of Baroque instrumental music, at the same time a supreme manifestation of Handel's compositional skills and the culmination of one particular line of development in the Baroque concerto. English taste was rather conservative in its preferences for orchestral music. In the 1730s (and well beyond) the refined and fairly straightforward musical style of Corelli's concertos retained at least an equal place in English affections with the more modern, dramatic, and virtuosic concertos of Vivaldi. So it is perhaps not entirely surprising that Handel generally followed the outlines of Corellian model in his "Grand Concertos," though it is doubtful that he was merely influenced by the tastes of his



Before Concerto No. 5 Hogwood spoke again briefly about the material Handel "borrowed" for this concerto.



OD, ARTISTIC DIRECTOR

AYDN SOCIETY

MENT ORCHESTRA

"CONCERTI GROSSI; OPUS 6"

### INTERMISSION

CONCERTI NO. 4 IN A MINOR

LARGHETTO AFFETTUSO; ALLEGRO; LARGO E PIANO; ALLEGRO

CONCERTO NO. 5 IN D MAJOR

LARGHETTO E STACCATO; ALLEGRO; PRESTO; LARGO; ALLEGRO

CONCERTO NO. 6 IN G MINOR

LARGO AFFETTUSO; A TEMPO GIUSTO; MUSETTE; LARGHETTO; ALLEGRO

ISTS:

STANLEY RITCHIE, VIOLIN I, CONCERTOS 2, 3, AND 5

**CELLO:**

Myron Lutzke,  
principal  
Karen Kaderavek  
Alice Robbins  
Jan Pfeiffer

**BASS:**

Michael Willens  
Thomas Coleman

**LUTE:**

Paul O'Dette

**HARPSICHORD:**

James David Christie  
John Finney

**PERSONNEL**

**MANAGER:**  
Dennis Alves

**LIBRARIAN:**  
Jesse Levine

potential audiences. Rather, it seems a fair assumption that he found the Corellian concerto an agreeable medium.

Like Corelli's concertos, Handel's mainly have five or six movements, arranged in a number of contrasted schemes, rather than the Vivaldian three-movement plan. And, whereas we particularly associate Vivaldi with "solo" concertos, Handel retained the Corellian principle by contrasting the full orchestra with a concertino with two solo violins and a 'cello (supported by a continuo chord-playing instrument). To a certain extent, Handel also followed the suave style of Corelli's music, but interpreted within his own musical language, and with several witty touches that invite comparison with the later sallies in Haydn's music. Handel's concertos perhaps may be regarded as an old-style form infused with

a modern language, but it is the uniquely Handelian balance of compositional and dramatic skills that produced masterpieces rather than merely interesting examples of the concerto genre. These skills are even apparent—perhaps most apparent—in the incorporation of ideas taken from other composers, and in particular from Domenico Scarlatti's "Essercizi per Gravicembalo," published in London in 1738. The "borrowings" are certainly there, but Handel has no less certainly made the music his own.

There is no doubt that Handel regarded these concertos as a "set," and composed them as such. The designation "Opera Sexta" first appeared on the second edition of the concertos, published in 1741, but it seems hardly coincidental that this opus number is the same as that of the great classic model, Corelli's set of 12 "Concerti Grossi." Indeed, it seems very likely that Handel and John Walsh the younger, his publisher, deliberately matched the same opus number to Handel's concertos. Handel's Opus 1 through 5, published during the preceding five years or so, were basically collections of music that Handel had written over the years for different occasions. By contrast, Opus 6 seems to have been planned from the start with publication in mind. Handel worked on the concertos with the same intensity that he habitually applied to the composition of operas or oratorios, completing the first concerto on 29 September 1739 and the last on 30 October. Even allowing for stimulants from scraps of musical ideas from Scarlatti (and also from Muffat and Telemann), and for the fact that Handel re-used a few movements from pre-existing works of his own, this is a considerable creative achievement. On 29 October, the day before Handel completed the last concerto, a London newspaper advertised "Proposals for Printing by Subscription" Handel's forthcoming set of concertos. One hundred six subscribers responded, and the concertos duly appeared in 1740.

When preparing the concertos, Handel obviously gave some thought to variety, not only in the structure of individual concertos but also in the key-scheme of the whole set. (The order that Handel followed for the publication followed generally, but not exactly, that of composition.) It is difficult, and probably mistaken, to interpret the succession of keys as a "sequence," but Handel used a wider range of keys than Corelli, gave equal weight to major and minor, and achieved a rough balance between "sharp" and "flat" keys. Handel naturally used the concertos in his own performances—more than half of them, in fact, had been performed before the publication appeared—and the key-variety was no doubt welcome when he was selecting concertos to introduce specific parts of his oratorios and odes. At some stage, probably when particular performances were in view, Handel added oboe parts to some of the concertos: but the oboe parts add little to the musical content and even at times obscure it. The present performances follow Handel's original conception for strings alone.



## WBUR's UPCOMING SPECIAL EVENTS

---

### **The English Chamber Orchestra at Symphony Hall**

Monday, April 8, 8 p.m.

Join WBUR and the Bank of Boston Celebrity Series as we welcome the highly acclaimed English Chamber Orchestra for an outstanding evening of music.

### **The International Food and Wine Festival**

Friday, May 17, 6–10 p.m.,

The Boston University Ballroom, 775 Commonwealth Avenue, Boston  
Sample the foods of New England's finest restaurants, caterers, and gourmet shops, along with the finest wines from California, Italy, France, South America, and more of the world's leading wine regions. More than 20 food purveyors and 50 wineries in all. You'll also receive a commemorative wine glass— a souvenir of the International Food and Wine Festival.

### **The Car Talk Sock Hop**

Saturday, June 22, 8 p.m. to midnight,

The Good News Garage in Cambridge

Join Click and Clack The Tappet Brothers for their third annual Car Talk Sock Hop, complete with hot food, cold drinks, and sizzling rock 'n' roll from the Blue Suede Boppers.

...And listen to 90.9 WBUR for details on a summer celebration at the Newport Music Festival, and A Brewers' Offering.

**For tickets or more information  
call 617/353-3800**

